

Marquette Symphony Orchestra



# 25 YEARS ORBITING MUSIC



**Saturday, October 9, 2021 at Kaufman Auditorium**  
Octavio Más-Arocas, Musical Director

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# Marquette Symphony Orchestra

Octavio Más-Arocas, Musical Director

presents

## MSO, 25 Years Orbiting Music

Saturday, October 9, 2021 – 7:30 p.m.

Kaufman Auditorium

\*Sinfonia (for Orbiting Spheres) ..... Missy Mazzoli

Symphony No. 7 in A, op. 92 ..... Ludwig van Beethoven

Poco sostenuto: Vivace

Allegretto

Presto

Allegro con brio



Upcoming Concerts

October 9, 2021- Kaufman Auditorium

December 18, 2021 – Kaufman Auditorium

March 12, 2022 – Kaufman Auditorium

May 7, 2022 – Kaufman Auditorium

*\*Sinfonia (for Orbiting Spheres) by Missy Mazzoli presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.*



## 🌀 OCTAVIO MÁS-AROCAS, MUSICAL DIRECTOR 🌀

Octavio Más-Arocas is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. Más-Arocas is the Director of Orchestras and Professor of Orchestral Conducting at Michigan State University College of Music, and serves as Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio, Music Director and Conductor of the Marquette Symphony Orchestra in Michigan, Music Director and Conductor of the Clinton Symphony in New York, and Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California.



Mr. Más-Arocas served as Principal Conductor of the Green Bay Symphony Orchestra, Wisconsin, and held the positions of Director of Orchestras and Professor of Orchestral Conducting at Ithaca College in New York, Director of Orchestral Studies and Opera Conductor at the Lawrence University Conservatory of Music in Wisconsin, Director of Orchestral Studies and Associate Professor of Conducting at the Baldwin Wallace University Conservatory of Music in Ohio, Director of Orchestras at the Interlochen Arts Academy in Michigan, Resident Conductor of the Sewanee Summer Music Festival in Tennessee, and Assistant conductor of the National Repertory Orchestra in Colorado. In 2013, simultaneously to his work with the Lawrence Symphony Orchestra, Mr. Más-Arocas was the Resident Conductor of the Unicamp Symphony Orchestra in Campinas, Brazil, where he also was a Visiting Professor of conducting at the Universidade Estadual de Campinas. Mr. Más-Arocas spends part of his summers in the Grand Traverse area, where he continues his association as conductor at the Interlochen Center for the Arts.

An award-winner conductor, Mr. Más-Arocas won the Robert J. Harth Conducting Prize at the Aspen Music Festival, the Felix Mendelssohn-Bartholdy Award, given by Kurt Masur, is the recipient of the Thelma A. Robinson Award from the Conductors Guild, a Prize Winner of the Third European Conductors Competition, and a winner of the National Youth Orchestra of Spain Conductors Competition. Mr. Más-Arocas was selected by the League of American Orchestras to conduct the Fort Worth Symphony Orchestra in a showcase event during the League's National Conference in Dallas.

Chosen by Kurt Masur, Mr. Más-Arocas was awarded the prestigious Felix Mendelssohn-Bartholdy Scholarship. Consequently, he worked as Maestro Masur's assistant with the Leipzig Gewandhaus Orchestra and the Helsinki Radio Orchestra, and made his German conducting debut with the Leipziger Symphonieorchester. The offer came after Mr. Más-Arocas' New York debut concert sharing the podium with Maestro Masur and the Manhattan School of Music Symphony.

In the last few years Mr. Más-Arocas has conducted orchestra across North and South America and Europe including the Filarmonica George Enescu in Romania, the Orquesta de Valencia and Granada City Orchestra in Spain, the Leipziger

Symphonieorchester in Germany, the Orquestra Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Bluewater, Catskill, Clinton, Fort Worth, Spokane, Toledo, Phoenix, Memphis, Kansas City, and San Antonio Symphonies, the National Repertory Orchestra, the Manhattan School of Music Symphony, the orchestras of Viana do Castelo and Artave in Portugal, the Interlochen Philharmonic, the Universidad Nacional Autónoma de México Philharmonic, the Rosario Symphony in Argentina, Kharkov Symphony in Ukraine, the National Youth Orchestras of Portugal and Spain, the Pescara Symphony in Italy, the Amsterdam Brass in the Netherlands, and the Ciudad Alcalá de Henares Symphony. In

addition, Mr. Más-Arocas has served as assistant conductor at the Madrid Royal Opera House.

Mr. Más-Arocas was assistant conductor of the National Repertory Orchestra, which he conducted in subscription, family, and pops concerts. As the Resident Conductor at the Sewanee Summer Music Festival he conducted the Festival, Symphony, and Cumberland Orchestras. Other festival appearances include the Aspen Music Festival, the Cabrillo Festival of Contemporary Music, the Festival Internacional Carlos Gomes in Campinas, Brazil, the Interlochen Music Festival, the Bach Festival at Baldwin Wallace University, and the MidAmerican Center for Contemporary Music.

His ability to work, inspire, and transform young talents has led him to be a frequent guest conductor with prominent music education organizations and ensembles around the world. He has worked with the World Youth Symphony Orchestra, the national youth orchestras of Portugal and Spain, has conducted All-State Honor Orchestras, and has been in residence with university orchestras in Chicago, Cornell University, Portugal, and Brazil. Mr. Más-Arocas has led tours with the National Youth Orchestra "Templarios" of Portugal, the Interlochen Symphony, the Baldwin Wallace Symphony, and toured Argentina with the Silleda Wind Symphony.

In demand as conducting teacher, Mr. Más-Arocas has taught workshops and masterclasses in the USA, Portugal, Brazil, and Spain and is currently on the faculty of two of the world most competitive conducting workshops, the Cabrillo Festival Conducting Workshop, which attracts the most talented conducting students from all around the world, and the Ithaca International Conducting Masterclass. He has taught at the Queens College Conducting Workshop in New York and leads the very selective graduate orchestral conducting program at Ithaca College.

Mr. Más-Arocas is an alumnus of the prestigious American Academy of Conducting at Aspen, where he studied with David Zinman. He completed doctoral studies and his main mentors include Kurt Masur, Harold Farberman, and Emily Freeman Brown.

# Sinfonia (for Orbiting Spheres)

Missy Mazzoli  
Born 1980



Grammy-nominated composer Missy Mazzoli was recently deemed “one of the more consistently inventive, surprising composers now working in New York” (The New York Times) and “Brooklyn’s post-millennial Mozart” (Time Out New York), and has been praised for her “apocalyptic imagination” (Alex Ross, The New Yorker). She attended the Yale School of Music, the Royal Conservatory of the Hague and Boston University. She has studied with (in no particular order) David Lang, Louis Andriessen, Martin Bresnick, Aaron Jay Kernis, Martijn Padding, Richard Ayres, John Harbison, Charles Fussell, Martin Amlin, Marco Stroppa, Ladislav Kubik, Louis DeLise and Richard Cornell.

Mazzoli is the Mead Composer-in-Residence at the Chicago Symphony Orchestra. From 2012-2015 she was Composer-in-Residence with Opera Philadelphia, Gotham Chamber Opera and Music Theatre-Group,

and in 2011/12 was Composer/Educator in residence with the Albany Symphony. She was a visiting professor of music at New York University in 2013, and later that year joined the composition faculty at the Mannes College of Music, a division of the New School. From 2007-2011 she was Executive Director of the MATA Festival in New York, and in 2016, Along with composer Ellen Reid and in collaboration with the Kaufman Music Center, Mazzoli founded Luna Composition Lab, a mentorship program and support network for female-identifying, non-binary and gender nonconforming composers ages 13-19.

Her music has been performed all over the world by the Kronos Quartet, eighth blackbird, pianist Emanuel Ax, Opera Philadelphia, Scottish Opera, LA Opera, Cincinnati Opera, New York City Opera, Chicago Fringe Opera, the Detroit Symphony, the LA Philharmonic, the Minnesota Orchestra, the American Composers Orchestra, the Boston Symphony, JACK Quartet, cellist Maya Beiser, violinist Jennifer Koh, pianist Kathleen Supové, Dublin’s Crash Ensemble, the Sydney Symphony and many others. In 2018 she made history when she became one of the two first women (along with composer Jeanine Tesori) to be commis-



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sioned by the Metropolitan Opera. That year she was also nominated for a Grammy in the category of “Best Classical Composition” for her work *Vespers for Violin*, recorded by violinist Olivia De Prato. Her musical style is one of haunting beauty.

Mazzoli has received considerable acclaim for her operatic compositions. Her third opera, *Proving Up*, written with longtime collaborator Royce Vavrek, was commissioned by Washington National Opera, Opera Omaha and New York’s Miller Theatre. Based on a short story by Karen Russell, *Proving Up* offers a surreal and disquieting commentary on the American dream through the story of a Nebraskan family homesteading in the late 19th century. *Proving Up* premiered to critical acclaim in January 2018 at Washington D.C.’s Kennedy Center. The Washington Post called it “harrowing...powerful...a true opera of our time.” Mazzoli’s second opera, *Breaking the Waves*, a collaboration with librettist Royce Vavrek commissioned by Opera Philadelphia and Beth Morrison Projects in 2016, was described as “among the best 21st-century operas yet” (*Opera News*), “savage, heartbreaking and thoroughly original” (*Wall Street Journal*), and “dark and daring” (*New York Times*). Earlier projects include the critically acclaimed sold-out premiere of Mazzoli’s first opera, *Song from the Uproar*, in a Beth Morrison production at New York venue The Kitchen in March 2012. The Wall Street Journal called this work “powerful and new” and the *New York Times* claimed that “in the electric surge of Ms. Mazzoli’s score you felt the joy, risk, and limitless potential of free spirits unbound.” *Time Out New York* named *Song from the Uproar* Number 3 on its list of the top ten classical music events of 2012. In October 2012, Missy’s operatic work, *SALT*, a re-telling of the story of Lot’s Wife written for cellist Maya Beiser and vocalist Helga Davis, premiered as part of the BAM Next Wave Festival and at UNC Chapel Hill, directed by Robert Woodruff. This work, including text by Erin Cressida-Wilson, was deemed “a dynamic amalgamation that unapologetically pushes boundaries” by *Time Out New York*.

Mazzoli is an active TV and film composer, and recently wrote and performed music for the fictional character Thomas Pembridge on the Amazon TV show *Mozart in the Jungle*. She also contributed music to the documentaries *Detropia* and *Book of Conrad* and the film *A Woman, A Part*. Missy’s music has been recorded and released on labels including New Amsterdam, Cedille, Bedroom Community, 4AD and Innova. Artists who

have recorded Mazzoli’s music include eighth blackbird (whose Grammy-winning 2012 CD *Meanwhile* opened with Mazzoli’s work *Still Life with Avalanche*), Roomful of Teeth, violinist Jennifer Koh, violist Nadia Sirota, NOW Ensemble, Newspeak, pianist Kathleen Supove, the Jasper Quartet, and violinist Joshua Bell, who recorded Missy’s work for the *Mozart in the Jungle* soundtrack.

Mazzoli is also an active pianist and keyboardist, and often performs with Victoire, a band she founded in 2008 dedicated to her own compositions. Their debut full-length CD, *Cathedral City*, was named one of 2010’s best classical albums by *Time Out New York*, NPR, the *New Yorker* and the *New York Times*, and was followed by the critically acclaimed *Vespers for a New Dark Age*, a collaboration with percussionist Glenn Kotche. *Vespers* was released in March 2015 on New Amsterdam Records along with Mazzoli’s own remixes of the work and a remix of her piece *A Thousand Tongues* by longtime collaborator Lorna Dune. The *New York Times* called *Vespers for a New Dark Age* “ravishing and unsettling”, and the album was praised on NPR’s *First Listen*, *All Things Considered* and *Pitchfork*. In the past decade they have played in venues all over the world including Carnegie Hall, the M.A.D.E. Festival in Sweden, the C3 Festival in Berlin and Millennium Park in Chicago. Victoire returned to Carnegie Hall in March of 2015 as part of the “Meredith Monk and Friends” concert, performing Mazzoli’s arrangements of Monk’s work.

Tonight, we shall hear Mazzoli’s deeply affecting work *Sinfonia (for Orbiting Spheres)* which was commissioned by the Los Angeles Philharmonic, and saw its premiere in 2013 and later expanded for a concert with the Boulder Philharmonic. In this work, Mazzoli creates a sonic space that is incredibly vast. The composer herself provides the following note to her piece:

“[It] is music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit. The word ‘sinfonia’ refers to baroque works for chamber orchestra but also to the old Italian term for a hurdy-gurdy, a medieval stringed instrument with constant, wheezing drones that are cranked out under melodies played on an attached keyboard. It’s a piece that churns and roils, that inches close to the listener only to leap away at breakneck speed, in the process transforming the ensemble into a makeshift hurdy-gurdy, flung recklessly into space.”



Listeners are taken on a cosmic voyage, clearly revealing celestial bodies as their paths cross. Although it doesn't have what one might consider an improvisatory character, the piece takes on irregular forms, creating a fanciful atmosphere that beautifully illustrates the elliptical motion of planets in their orbit. Instead of simply depicting orbiting in space, the music allows its audience to feel what it is like to be those spheres, traveling through space and weaving in and out of each other's paths. Missy Mazzoli's body of compositional work shows her versatility as a composer and performer. In many ways, she is following in the footsteps of previous American composers, but her skill, vision and lust for discovery take her listeners further, adding new layers of interest that are uniquely her own. We hope you enjoy tonight's musical journey.

Material for these program notes has been provided by the following web sites: (Atlanta Symphony Orchestra) [https://www.aso.org/assets/doc/CS10\\_ASO-Program-Notes-e2b89b9d37.pdf](https://www.aso.org/assets/doc/CS10_ASO-Program-Notes-e2b89b9d37.pdf)  
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## Symphony No. 7 in A, Op. 92

Poco sostenuto: Vivace  
Allegretto  
Presto  
Allegro con brio

Ludwig van Beethoven  
Born 1770—Died 1827



Ludwig Van Beethoven, born in 1770 in Bonn, Germany was the son of a court musician. His father began giving him piano lessons before his fourth birthday. He was so small, he had to stand on the piano bench in order to reach the keys. His talent for the piano was soon realized and he gave his first public performance at the age of eight. Beethoven's father, who suffered from alcoholism, was sometimes cruel and abusive to the young boy. He wanted to promote him as the next child prodigy, another Mozart. (This most likely led to Beethoven's absolute distaste for child prodigies later in his life.)

By the time he was twelve, Beethoven was an organist at



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court and was already publishing music and earning a salary that kept his family going. At age sixteen, he studied briefly with Haydn and Mozart, but Beethoven grew tired of Haydn's traditionalism, and Haydn was offended by Beethoven's unorthodox musical ideas. Mozart was captivated by Beethoven, and said: "Keep your eyes on him. Someday he will give the world something to talk about." He certainly did, but the hardships in his life seemed to greatly affect his writing, making his musical output very episodic. As we shall see, there are three main periods in Beethoven's life, known simply as the early, middle, and late periods.

In 1792, Beethoven relocated to Vienna. This is the beginning of his early period which lasted roughly until 1800. During this time Beethoven quickly made a name for himself as a virtuoso pianist. He used his abilities at the piano to gain favor with the nobility. In fact, he even tried to claim his own noble roots by accidentally changing the name Van (a meaningless title) to Von (a title of nobility). His compositions during this period consisted mainly of works for his main instrument, the piano. An example of a piece composed during this time is the *Pathétique Sonata*, Op. 13 (1798). Beethoven's hearing was also beginning to deteriorate at this point, how-

ever, he went to great lengths to hide this fact from those around him. Beethoven was a transitional figure in the history of Western music. He is generally known as the father of the Romantic Era. However, during the first period, most of his compositions were classical, and very similar to both Haydn and Mozart.

However, in 1800 Beethoven is reported to have turned his friend Krumpholtz and said, "I am not very well satisfied with the work I have thus far done. From this day on I shall take a new way." And basically, he did. Beethoven abandoned the classical forms of the previous century and set out for a more expressive musical voice. His musical imagination began to grow beyond that of the piano. This period, which later became known as the Heroic Period because of the larger than life nature that his compositions took on, saw the creations of such masterpieces as the *Tempest Sonata*, Op. 31 (1801-2), the *3rd Symphony (Eroica)*, Op. 55 (1803), his only opera, *Fidelio*, Op. 72 (1803-5), and the *5th Piano Concerto (Emperor)*, Op. 73 (1809). Some say that this middle period was Beethoven's greatest. It certainly was his most productive. In about a decade, Beethoven produced countless masterpieces in every genre.

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In 1809, however, his musical output began to drop, possibly in connection to his declining health and mental state. Around 1815 the famous Immortal Beloved affair took place, which left Beethoven in a deep depression. Beethoven never married, but was in and out of love all through his life. Although there has been much debate over the identity of this Immortal Beloved character, it is now assumed that the woman was Josephine, Countess Deym, née Countess von Brunswick. Beethoven's output was negligible until 1818. At this point he was completely deaf and felt tortured by his misfortune.

As if this wasn't enough, his brother died leaving Beethoven's only nephew, Karl, in the guardianship of his mother. Now Beethoven felt that she was not fit to raise Karl, so he entered into a vicious lawsuit over custody of the child. For the most part he was able to use his influence with the aristocracy to win the battle. Unfortunately Beethoven was not a fit father and his relationship with Karl was quite poor. Beethoven loved Karl dearly, and the pain of his failed attempts to teach Karl music must have been devastating for Beethoven. It's often speculated that Karl was probably a strong contributor to Beethoven's late style. The late period saw the compositions of Beethoven's largest works: the Mass in D (*Missa Solemnis*), Op. 123 (1818-23), the 9th Symphony (*Choral*), Op. 125 (1818-23), the *Hammerklavier Sonata*, Op. 106 (1818), and the late string quartets.

With regard to Beethoven's character, he had quite a volatile temper, perhaps inspired by his father. There is a story that he once he got so mad at a waiter, he dumped a plate of veal and gravy on the man's head...and laughed. He was also known to write music on his restaurant checks, and on occasion leave without paying them.

It was his music and not his disposition, however, that gave the world something to talk about. His *Seventh Symphony*, which the MSO will perform for you this evening, is surely no exception. This great work was on the program of the first MSO concert back in 1997, and we are excited to welcome our audience to Kaufman Auditorium once again to celebrate our 25th anniversary with what Beethoven called "The grand symphony in A—one of my very best!"

The music of Beethoven is in the most profound sense, "soul" music. No matter what formal constraints each

work obeys, there remains an almost tangible sense of humanity inked on the pages of each opus. He has been called a genius by many and a madman by some, and to hear Beethoven is to experience emotions that range from rock bottom to the sublime. Again and again discord and turbulence begin a work, but they are resolved in the end with rejoicing and triumph. Through his music, he rises above difficulties, and as we have seen, there were many.

There was turbulence in Beethoven's nature as well. The composer put undue pressure on himself to come as close as he could to his idea of musical perfection. Even though he was uniquely gifted, things with regard to craft did not come easily. Suffice it to say, his compositional process was unlike that of Mozart, who was able to get on a train, and a few hours later get off with a whole opera composed in his head. In Beethoven's case, every phrase, every note was like pulling teeth. He used sketch books to write down his ideas when they flew into his head so he wouldn't forget them. Even after he had an idea, he had to take time to work it out just right. His manuscripts were a mess of erasures and scribbles. A great debt of gratitude should be bestowed upon the dedicated copyists who translated his work and brought its artistry to the world.

Even though Beethoven was demanding and rude, people were still inexorably drawn to him. It was he who began to stay away from people, especially while going through the horrors of deafness at the young age of 29. He would walk through the Vienna woods alone to find some measure of solace.

In spite of all his hardships, (maybe in part because of them?) Beethoven went on to become one of the supreme creative artists of our civilization. Standing as evidence of his musical gifts are his nine symphonies, his piano sonatas, concerti, string quartets and numerous other compositions. There is scarcely a composer since Beethoven who has not been influenced by his music.

In late March of 1827, just a few days before Beethoven passed away, Schindler, Beethoven's biographer wrote: "He feels the end coming, for yesterday he said to me... 'Applaudite, amici, comoedia finita est.' (Applaud, friends, the comedy is ended.)" That same day, Beethoven fell into a deep coma which lasted until his death on March 26th. Legend has it that Beethoven awoke from his coma long enough to lift his clenched

fist in the air, and then fell back into his pillow, dead. Whether or not this is true, it serves as a fittingly dramatic story about a very dramatic figure of a man.

The *Seventh Symphony* was completed in June, 1812, when Beethoven was 39, but was not performed until December 8 of the following year, possibly because Beethoven was waiting for an important event at which to show off so sweeping a work. He was at the baton at the first concert of the piece, in the auditorium of the University of Vienna. The evening was organized by a man named Maelzel, the inventor of the metronome, and it was presented as a benefit for disabled Austrian veterans. The place was quaking with excitement even before the downbeat, and the audience demanded a repeat performance of the second movement, still the most well-known of this symphony.

The next winter when the *Seventh* was performed for the Congress of Vienna, Beethoven was not too pleased to discover that there was a lack of excitement about the evening's unveiling of his Eighth Symphony. Instead the concertgoers were yearning to hear the Seventh. It is hard to blame them.

Of all Beethoven's symphonies, the *Seventh* is one where the rhythm has a huge effect on the listener. The themes bloom out of rhythmic patterns so much so, that the Seventh has actually been set to dance more than once. In addition to choreography, the Seventh has inspired a variety of literary interpretations. Soon after the work was composed, Karl Iken, the editor of a German newspaper who also penned poetry, decided that this symphony held in it a description of a political revolution. Beethoven was livid at this misguided interpretation of the music. He had not attached a program to it or set it to words. And there were more theories, among them, Robert Schumann's that envisioned a rustic wedding. Of course these were not the first instances of a great work of art precipitating many fascinating speculative ideas about alternate meanings.

The *Seventh Symphony* is a magnificent creation in which Beethoven displayed several technical innovations that went on to strongly influence 19th century music. He mixed together more tonalities than were previously used; he brought an increasingly rich palette of tone colors to the orchestra, extended instrumental range over that of the past, and really began to use rhythm as an energizing force in music. It is the power of the rhythms that have most affected listeners to this

work. Music writer John N. Burk finds that the rhythm gives the piece an increased feeling of majesty that is out of proportion with its comparatively short length. True, forty minutes is not brief, but he could have gone on longer as many composers of important symphonic works did. He goes on to explain that Beethoven achieves this by "driving a rhythmic figure through each movement, until the music attains a swift propulsion, an effect of cumulative growth which is akin to extraordinary size." Richard Wagner, who was obviously taken with Beethoven's rhythmic strength, called the Seventh "the apotheosis of the Dance in its highest aspect...the loftiest deed of bodily motion incorporated in an ideal world of tone."

Movement 1: Poco sostenuto: Vivace. A slow introduction, almost a movement in itself, opens the *Seventh*. This initial section employs two themes: the first, stately and simple, is passed down through the winds while being interrupted by ascending scales in the strings; the second is a graceful melody for oboe. This transition to the meat and potatoes of the first movement is done by the reiteration of a single pitch. The pitch cleverly begins to take on a long-short-short rhythm that goes on to state the theme that dominates the movement. The orchestra digs in with great gusto, with the horns becoming prominent in the last treatment of the principal theme.

Movement 2: Allegretto. This famous movement was such a success that it was used as an encore after the premiere concert in 1813. This was virtually unprecedented for a slow movement. It was so popular that it was actually used to replace the short slow movement of the *Eighth* at a few performances when Beethoven was still alive. It has a spiritual character and a sense of melancholy. In form, the movement is a series of variations on the heartbeat rhythm of its opening measures. The ostinato (repeated rhythmic figure) of a quarter note, two eighth notes and two quarter notes is used here. The first melody is started by the violas and cellos. Then the second violins play it while the violas and cellos play a second, equally important tune, described by Beethoven author George Grove as "a string of beauties hand-in-hand." The violins, violas and winds toss these tunes around until the first melody is taken up again, but it is elaborated upon in a strict fugato section (a portion of a fugue that is used in thematic development.)

Movement 3: Presto. The third movement, a study in contrasts of sonority and dynamics, is built on the for-

mal model of the Scherzo (a sprightly humorous and quick instrumental musical movement.) It opens with the dynamic of forte for two bars. The rest of the theme is piano. Arresting contrasts of forte and piano recur throughout. The Trio interrupts the movement twice. The melody Beethoven employs was borrowed from a pilgrim's hymn of Lower Austria. One writer described this movement as "one of the happiest examples of Beethoven's capacity for ungovernable joy."

Movement 4: Allegro con brio. Okay, so here it comes. In the sonata-form finale, Beethoven drives the rhythmic energy to almost riotous limits, exceeding the climaxes of all movements before this. It is meant to emulate a drunken frenzy, and some of his contemporaries thought perhaps Beethoven was in that state when he composed it. Musicologist Klaus G. Roy, program annotator for The Cleveland Orchestra wrote - "many a listener has come away from a hearing of this *Symphony* in a state of being punch-drunk. Yet it is an intoxication without a hangover, a dope-like exhilaration without decadence." After two beats from the whole orchestra, the whirlwind main subject bursts in with delirious abandon. There is no room for secondary themes, but there they are anyway, with woodwinds and horns vying

for prominence. The sound rises louder and louder until it reaches a truly furious outburst, where Beethoven uses the marking *fff* (triple forte) for the first time in a symphony, leading to the great climactic conclusion of one of the most exciting movements in all music.

The MSO hopes that you feel even a fraction of the excitement that the first hearing of Beethoven's *Seventh Symphony* brought upon the public over two hundred years ago.

—Program Notes by Claudia Drosen



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**The MSO celebrates GivingTuesday with a fundraising campaign to support a new series of masterclasses, joining millions worldwide participating in the global generosity movement on November 30, 2021.**

This GivingTuesday, The Marquette Symphony Orchestra will inspire generosity by fundraising and creating classes taught by our local musicians and visiting soloists.

GivingTuesday is a global generosity movement, unleashing the power of people and organizations to transform their communities and their world. GivingTuesday will kick off the generosity season this year by inspiring people to give back on November 30, 2021, and throughout the year.

Sponsored by Flourish Financial Partners, the MSO joined the #Give906 campaign to help raise funds for music education when children are less able to attend and participate in large-scale, in-person gatherings and concerts. This social media campaign will increase school engagement, particularly for geographically distanced schools, through engaging local teachers, recruiting students, and creating a virtual platform for performance.

The MSO will also add young musicians to our Artistic Advisory Committee, a youth seat on our Communications Committee, and create a sub-committee of youth advisors.

"GivingTuesday inspires people all around the world to embrace their power to drive progress around the causes they care about, not just on one day but throughout the year," said Asha Curran, GivingTuesday's CEO and co-founder. "With country and community leaders, millions of organizations, and countless givers of all kinds, GivingTuesday is creating a shared space where we can see the radical implications of a more generous world."

GivingTuesday was launched in 2012 as a simple idea: to create a day that encourages people to do good. Over the past nine years, this idea has grown into a global movement that inspires hundreds of millions of people to give, collaborate, and celebrate generosity.

People demonstrate generosity in many ways on GivingTuesday. Whether it's helping a neighbor or stranger out, showing up for an issue or people we care about, or giving to causes we care about, every act of generosity counts.

Those who are interested in joining the symphony's GivingTuesday initiative can visit [MarquetteSymphony.org](http://MarquetteSymphony.org).

For more details about the GivingTuesday movement, visit the GivingTuesday website ([www.givingtuesday.org](http://www.givingtuesday.org)), Facebook page (<https://www.facebook.com/GivingTuesday>) or follow @GivingTuesday and #GivingTuesday on Twitter.

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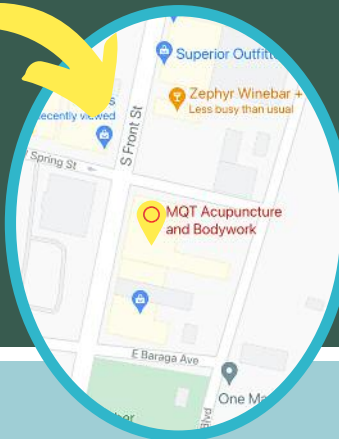
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